

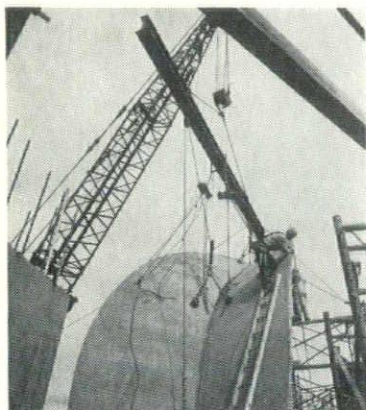
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(Cover — Winter in New Mexico — Jean Rodgers Oliver — Photographer)

— Official Publication of the New Mexico Society of Architects, A. I. A. —

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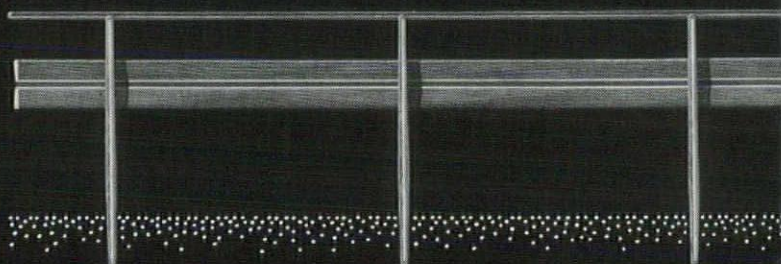
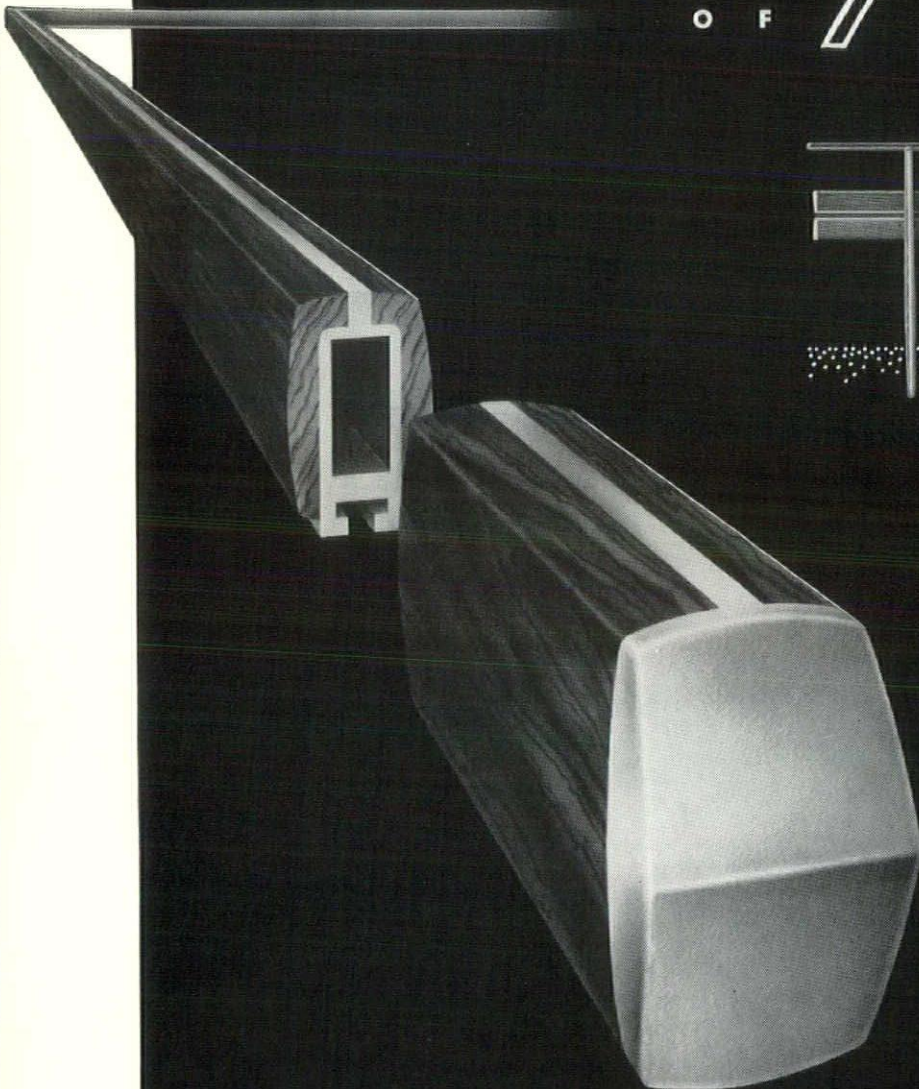


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The New Mexico Society of Architects

The New Mexico Society of Architects was formed at a meeting held in Albuquerque on January 9th, 1965. The formation of this new state-wide society is the result, not only of the increased number of registered architects throughout the State, but also, the increasingly broad role which the architectural profession is playing in the evolving environment. The Society's predecessor, the New Mexico Chapter, American Institute of Architects, has ceased to exist but its 17 years of service to the State serve as the foundation for the future growth of its successor.

The State Society will act as the voice of the architectural profession at the State and Federal levels on matters which affect the practice of architecture on a state-wide basis. It will also become the publisher of this magazine.

Just over three years ago, the State Chapter established three geographic sections under separate officers and this division allowed for increased participation by the profession in community development. These three sections have now grown into separate chapters of the American Institute of Architects.

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The new **Albuquerque Chapter, A.I.A.**, met on December 8, 1964, to adopt its new by-laws and to elect its officers for the coming year. This chapter will continue to work closely with the plans to revitalize and develop the downtown area of the State's largest city. The March-April 1964 issue of N.M.A. discussed the Albuquerque section's participation as a leader in the establishment of this important project.

The **New Mexico Southern Chapter, A.I.A.**, was officially formed on December 4, 1964. The members of this Section devoted much of their time during the past year preparing and hosting the last two-day conference of the former State Chapter which was held last Spring in Roswell.

The **Santa Fe Chapter, A.I.A.**, became a reality during a dinner meeting held on December 3, 1964, at the Palace Restaurant. The former Section had pledged itself to aid the City of Santa Fe in the execution and broadening of its Master Plan. To this end, the Chapter will sponsor a city-wide meeting of leading citizens and organizations in January. At this meeting, members of the Chapter will outline their ideas and proposals as to how this search for a developing Santa Fe might best be undertaken.

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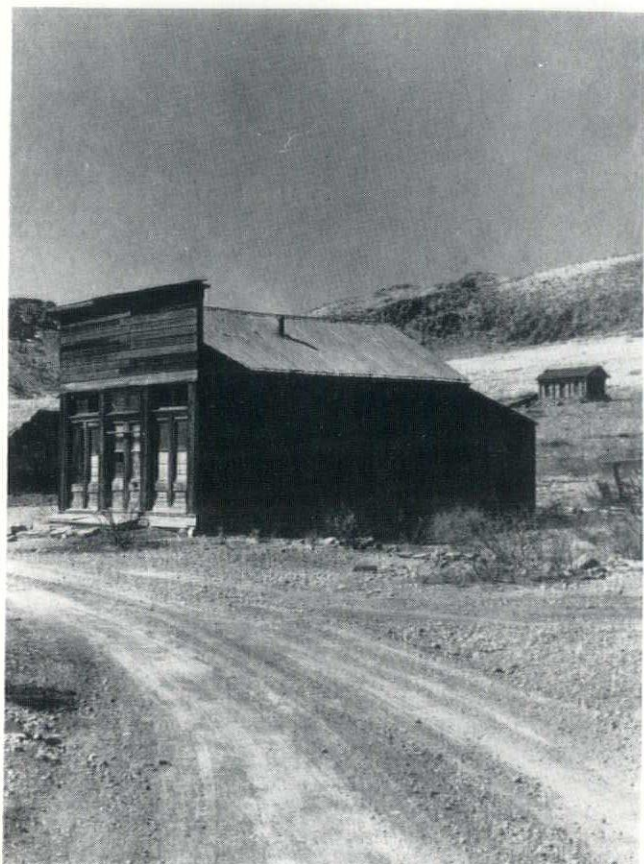
a COMPETITION

NEW MEXICO ARCHITECTURE announces a competition — a photography competition. A great deal of our building scene disappears each year under the pressure of real estate values and changes. While this is often necessary and often an improvement, (although not in every case), a little bit of our past escapes being recorded. In most instances the building undergoing destruction is not of historical or architectural significance; however, it might be a piece of architectural fashion or a bit of local homespun building expression. Accordingly, we would like to see more of New Mexico recorded and preserved for possible exhibition or NMA illustration use.

Thus, an annual competition sponsored by NMA for the purpose of assembling this architectural record of New Mexico's past, present, and unfolding pictorial scene. The rules will be simple — the judging flexible. Suitable awards or trophies will be awarded. An exhibition of the submissions will be presented at the Annual Spring Conference of New Mexico's Architectural profession.

RULES:

- 1) The competition is open to all: architects, professional and amateur photographers, adults, and children.
- 2) The subject matter must concern itself with man-made structures and buildings which have been built within the boundaries of New Mexico. All structures are eligible: bridges, homes, barns, sheds, office buildings, hotels, hospitals, irrigation structures, dams, powerhouses, and patios, building pieces or details — in short, any man-made structure from pre-history to not-yet-finished.
- 3) Color, or black and white photographs are acceptable, but prints must be a minimum of 5" x 7". Larger sizes, and/or other proportions are acceptable, and even solicited. Color transparencies of any size are also eligible.
- 4) All photographs must be identified as to location within the State, and must have the name of the photographer and the date the picture was taken, placed upon the back or securely attached.
- 5) No submissions can be returned.
- 6) NEW MEXICO ARCHITECTURE reserves the right to exhibit any or all submissions and to reproduce any or all submissions in its publication. Full credit will always be given the photographer.
- 7) Deadline for submissions is March 15, 1965. It is anticipated that this competition will become an annual affair and that this March date will continue as the closing date for each successive year.
- 8) Send all entries to John Conron N.M.A., P. O. Box 935, Santa Fe, New Mexico.



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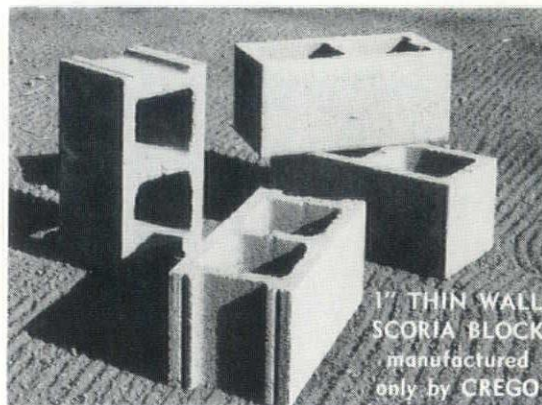
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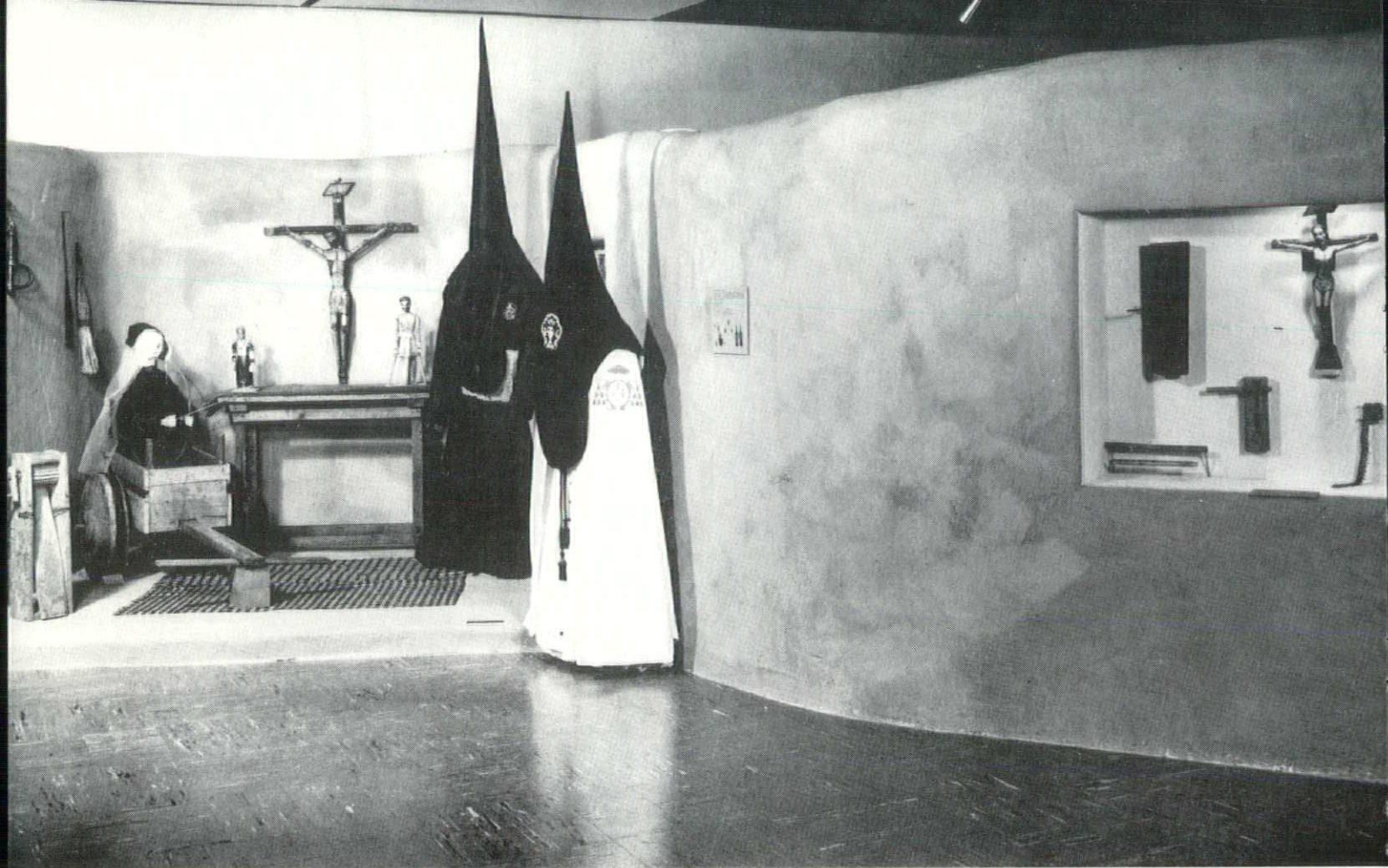
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FIVE CONTINENTS - an exhibition of a heritage

Asia, Africa, Europe and the Americas, both north and south, are the continents referred to in the title of the new exhibition which opened Sunday, November 15, at the International Folk Art Museum of the Museum of New Mexico in Santa Fe. An extensive collection acquired in recent years by the Museum demonstrates the sources of the unique cultural heritage of Spanish New Mexico. The treasure hunt leads us three thousand years back in time, and many more miles than that of travel, to the roots of Spanish influence and its cultural dispersion around the world.

The sources are not only Spain, but extend through that country, back in time and distance to ancient Phoenicia, Greece, Rome, the Arab world, Africa, the Orient, France, Flanders, and the Austro-Hungarian

Empire. From Spain it moved out to the New World, the Philippines, back to Africa and Asia, and northward. (The name of Ireland's Eamon de Valera is of Spanish derivation.)

The Museum's current exhibition explores and proves the thesis with objects gathered from all over the world. A pair of earrings made in New Mexico during the 19th century shows a traditional design that traces its lineage back to ancient Phoenicia. A crucifix, also of local origin, reflects a style similar to that used in Chinese ivory carvings. Philippine santos show the classical style of 18th century Spain. A Tibetan charm box and a fetish from Tanganyika are threads connecting the wide-spread sources of influence



that gathered in the Iberian Peninsula before dissemination to far-flung colonies throughout the world. Spanish colonial New Mexico is well-represented. Spain and Portugal, Mexico and Bolivia, Morocco and Ghana are predictably represented by everything from lowly household objects like mortar and pestles to fancy majolica, as well as riding paraphernalia such as stirrups, clothing, furniture, bultos and retablos. But surprisingly, so is Finland represented: the prevalence of certain designs is demonstrated by a Finnish wooden box, intricately decorated with straw.


A pair of full-scale replica kitchens, one from Spain and the other from New Mexico (adobe-plastered, of course), containing typical objects of their time and place, demonstrates by their contents the theme of the exhibition. The kitchens, incidentally, were more than the strictly departmentalized food-preparing centers of our modern homes: they were centers around which all household activities revolved, and these examples contain such "un-kitchenly" items as a military lance and a buffalo-hunter's spear. The mannequins in the Spanish kitchen are dressed as though preparing to leave the house for a fiesta. The New Mexico kitchen

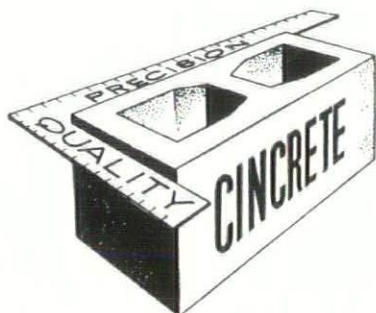
contains a type of fireplace prevalent since at least the 13th century, and still used by the Hopi Indians. FIVE CONTINENTS was designed by the Museum's Curator In Charge of Exhibitions, Joseph Haydock.

The exhibition also emphasizes the diversity of the Museum's collections. Its curators traveled far to amass the hundreds of items in the show; so did the many generous donors whose gifts to the Museum have added immeasurably to the quality and value of its collections, and therefore, through its exhibitions such as this one, and its research facilities, to the benefit of the public.

Dr. Delmar Kolb, the Museum of New Mexico's Acting Director, pointed out that the present aim of the International Folk Art Museum is to collect objects to reflect the times and areas which combined to produce the background for New Mexico's distinctive style, and also to collect objects from other more or less unrelated societies, which show that man invents or designs similar things, no matter where he may live, when he arrives at a given cultural level.

This handsomely mounted exhibition will remain on view through September 6, 1965.

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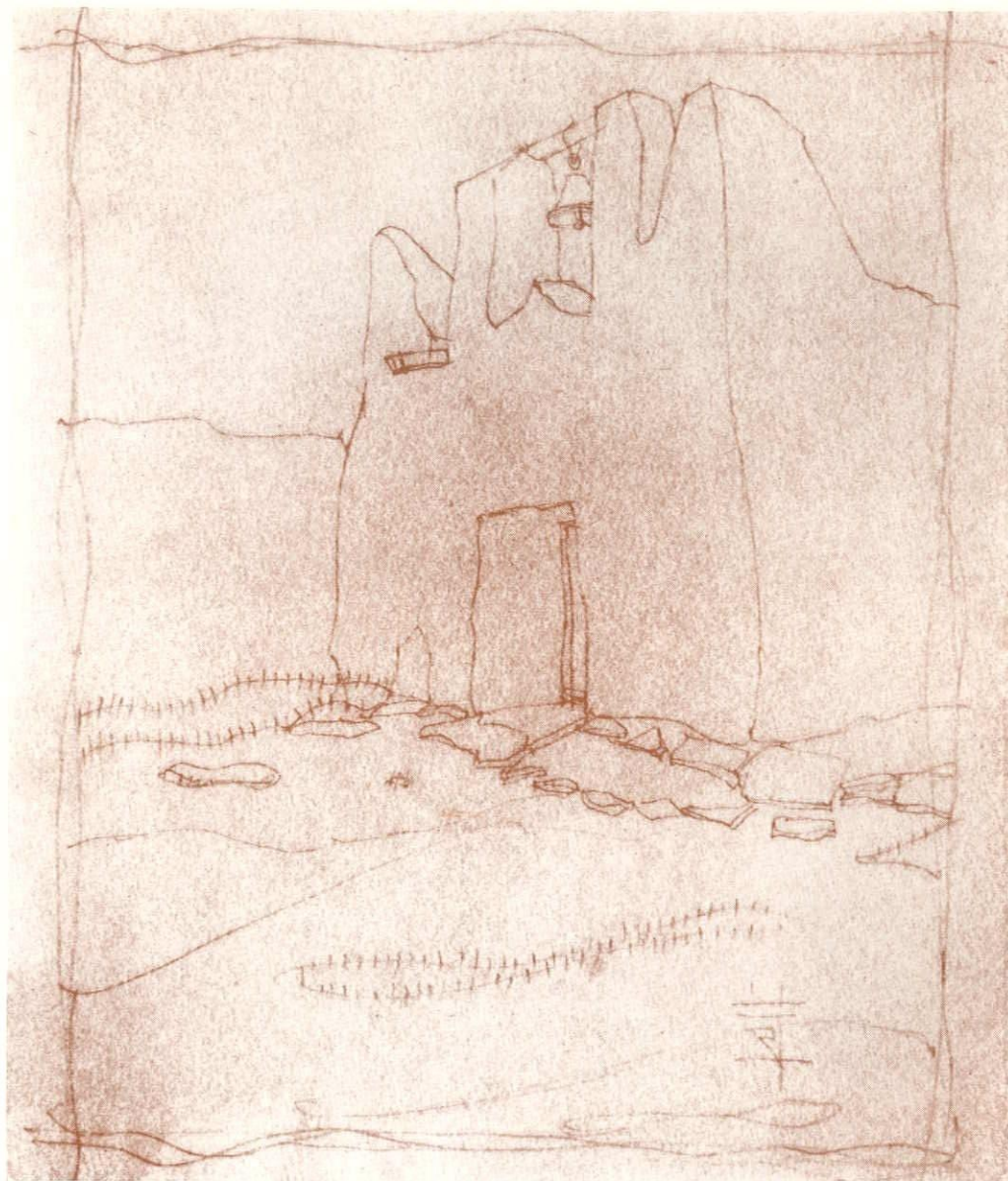
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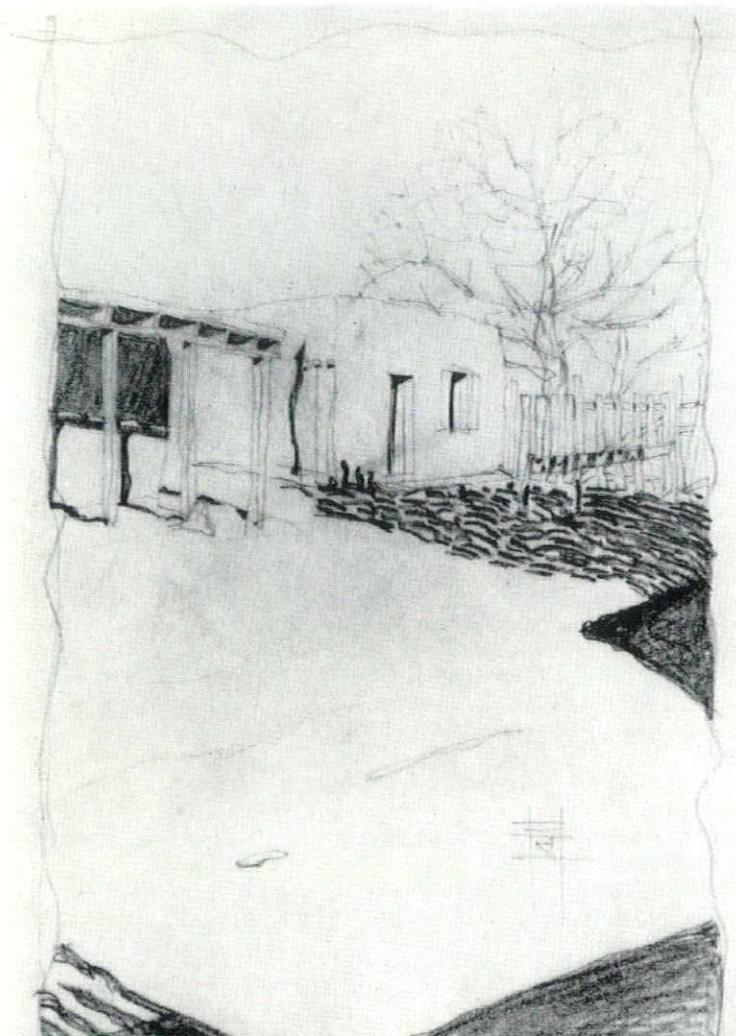
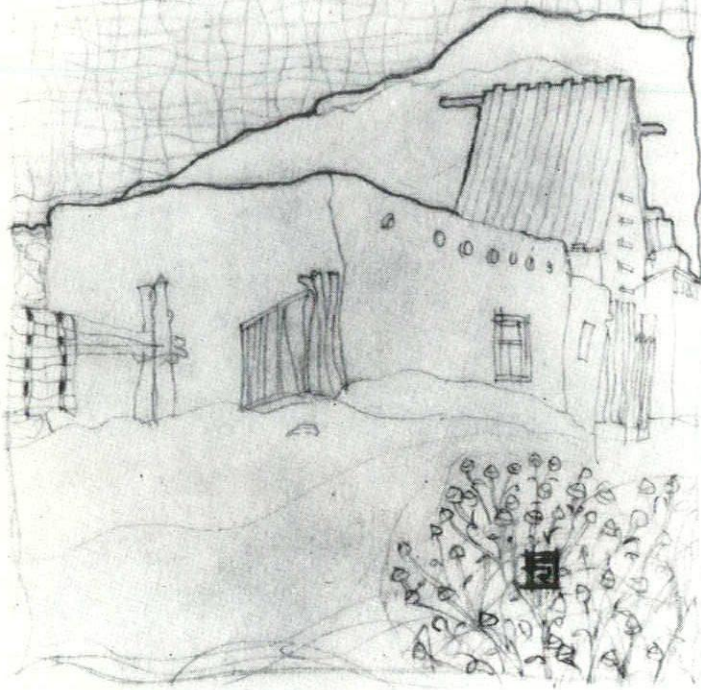


R. M. Schindler in New Mexico

— 1915

by David Gebhard

As a visual experience the Southwest has always produced a deep and lasting effect on visitors and newcomers to the area. Even in the early years of this century it was one of the few sections of the country which still revealed a unified and still vital organic life — a close rapport between nature, the works of man in the form of his architecture, and his economic, social and religious life. In some instances the impact of this folk environment has been such that it has overpowered even the creative individual and has seemingly destroyed his ability to seek out and discover new and meaningful syntheses. The list of architects, painters and writers who have utilized this environment as a mechanism of retreat into the past is

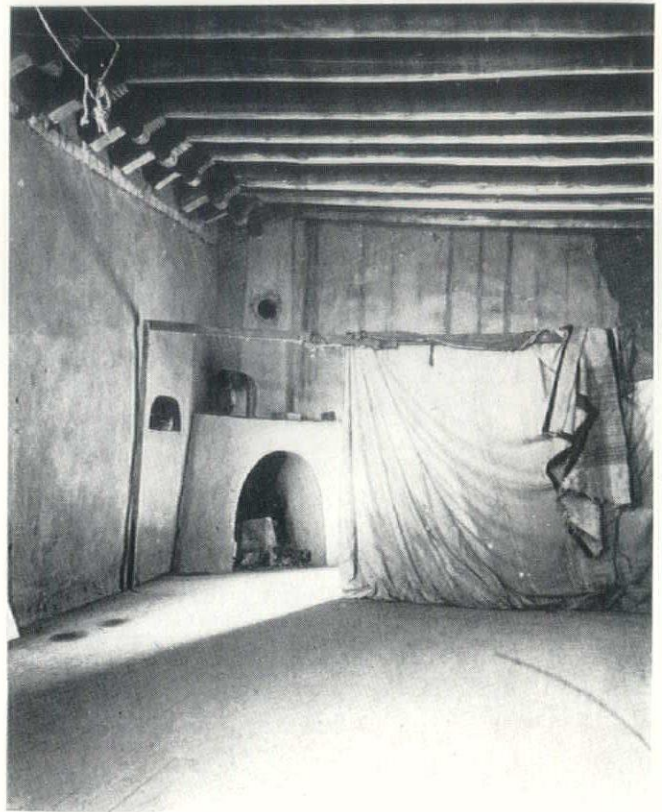


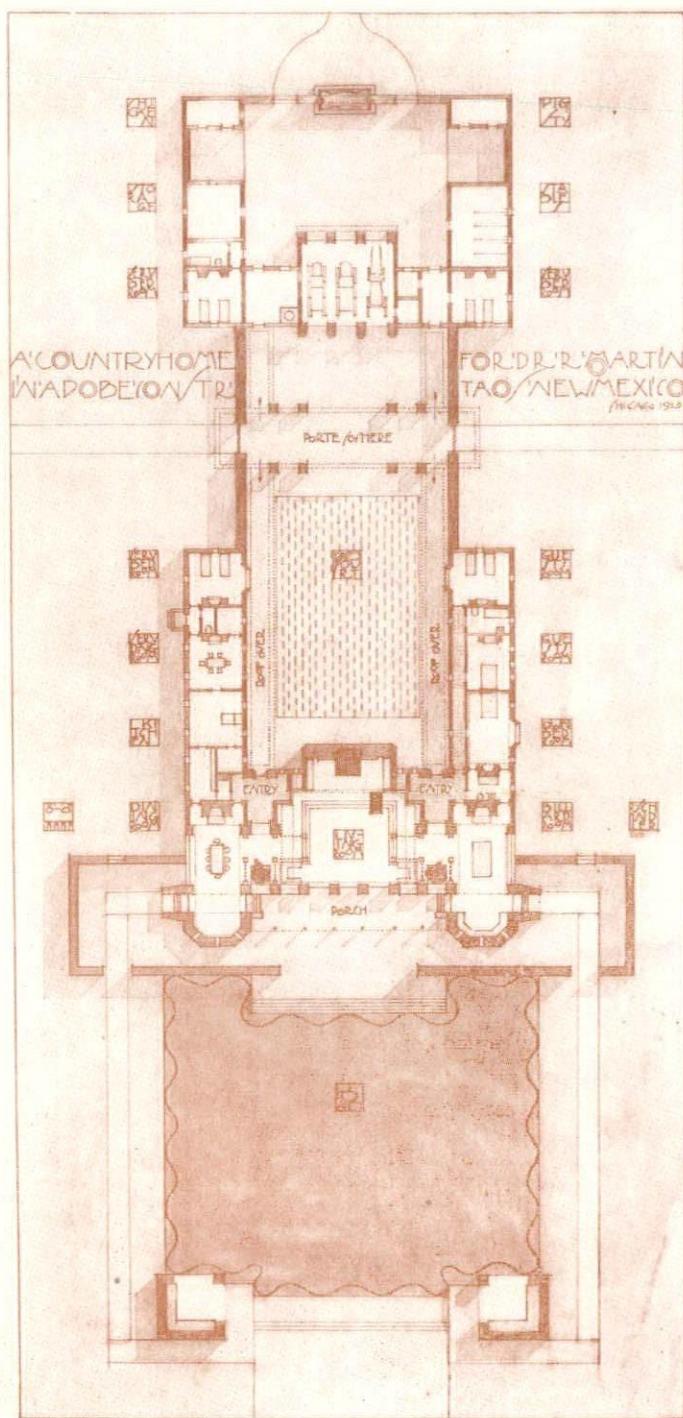
disturbingly great. But there have also been those who have found in this world a stimulus to their own activities. One of these was R. M. Schindler (1887-1953), a pioneer figure in the development of modern architecture in this country. The records of Schindler's trip to New Mexico in 1915 — his note book, photographs of the region, his drawings of its architecture, and finally the effect it produced on his own work — form a fascinating chapter in his own life and work, and equally an interesting episode within the history of New Mexico.

Perhaps one reason for the positive effect of the Southwestern scene on Schindler was that he saw and experienced these forms through the eyes — not of a provincial easterner, but through the eyes of a highly educated European. He was a graduate of both the Austrian Technical Institute (in architecture) and the Vienna Academy of Arts (in painting). He had worked in Vienna for several years as a draftsman before coming to this country in 1914 to accept a position with a Chicago architectural firm. In the summer of the following year he set out on a long tour which took him first to San Francisco, later to San Diego and on his way back through Santa Fe and Taos. He stayed several weeks in the Taos area visiting the Pueblos, making sketches and photographing many of the older buildings, and also drawing up preliminary plans for a summer house for a client whom he had met in Chicago, Dr. T. P. Martin.

His light agitated pencil drawings of the older examples of adobe architecture (similar in both spirit and technique to the work of such Viennese painters as Gustav Klimt and Egon Schiele) caught the plastic sculptural qualities of the buildings of the region. Relying exclusively on a rapidly delineated line he was able to convey the character of irregular bulk and mass of the plastered adobe walls, and to reveal the close organic relationship between the building and its site.

*Photographs taken by
R. M. Schindler during
his New Mexico visit in 1915*

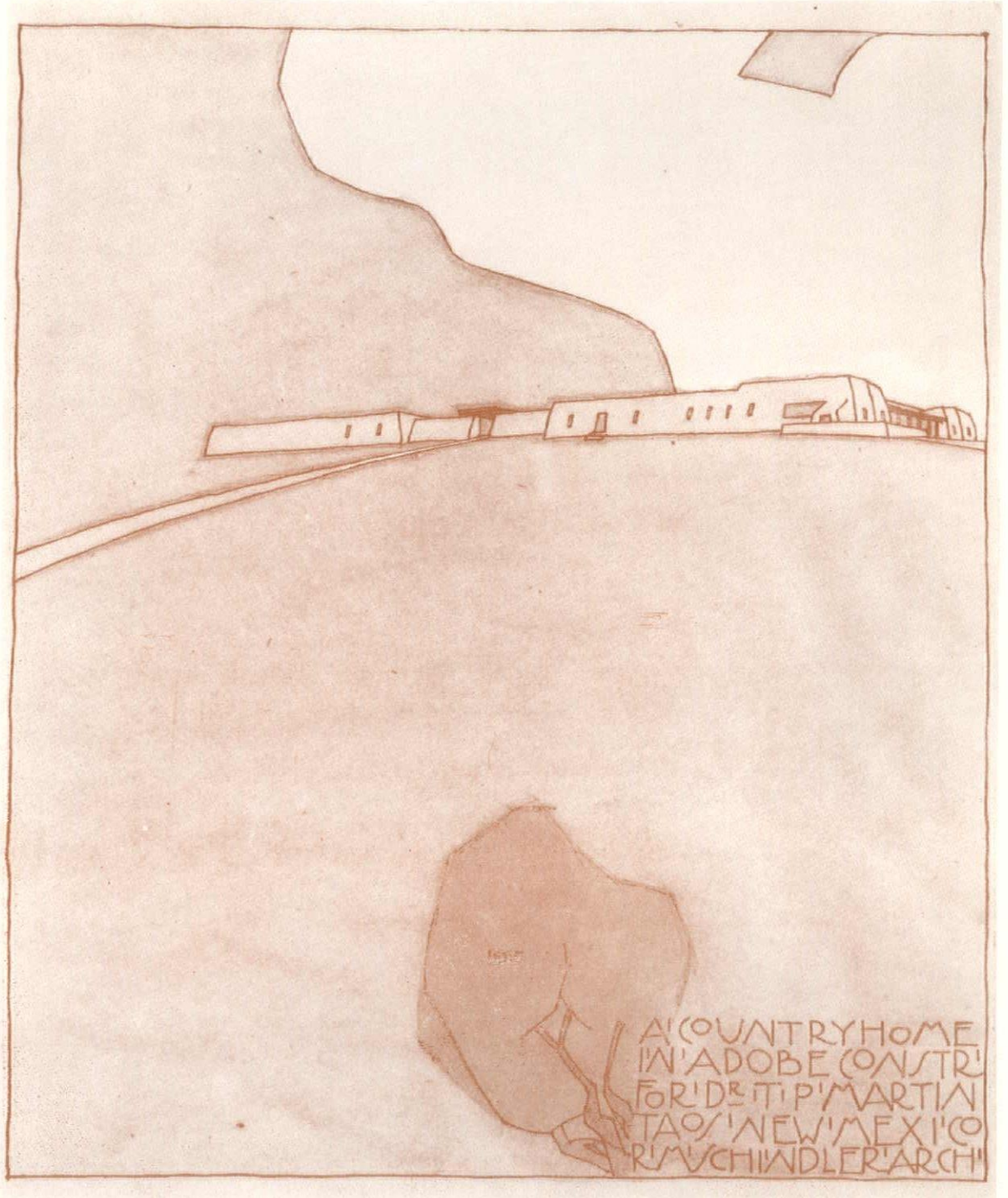




The same sensitivity is to be seen in his photographs of the adobe buildings of Taos and its vicinity. These photographs are technically that of an amateur, but like the drawings they indicate what interested Schindler in this architecture — not its picturesque quality, but the sympathetic way in which materials had been used, and the cave-like space which had been created within these buildings.

The projected Martin house, to have been built in Taos, discloses how Schindler sought to apply his concept of the new architecture to a regional architectural scene. If one were to glance only at the floor plans of this house one would come away with a general feeling that it made very few concessions to local traditions. The layout was rigidly symmetrical; on the surface even more academic in this sense than the symmetry of Frank Lloyd Wright's Prairie houses, which to a considerable extent inspired Schindler's plans. But this devotion to bilateral symmetry on Schindler's part did not really create a form which seemed to be in basic opposition to its surroundings. The reason for this is that Schindler understood the underlying nature of his materials — adobe walls and wood vega roofs — and he forcefully expressed these qualities in his design. The basic thickness of the adobe walls are felt in the deep reveals of the infrequently placed windows, the almost tunnel-like form of the exterior entrances into the dining room and the billiard room, and the exterior mud-like glob of the living room fireplace. The ease with which adobe may be modeled, its lack of rectangular precision is beautifully realized in the irregularity of wall surfaces, of the windows and door openings and in the projecting bay windows.

With the exception of the interior court, the plan of course has little to do with the traditional layout of a New Mexico house. The main interior space of the house, which contains the centrally placed living room with the dining room



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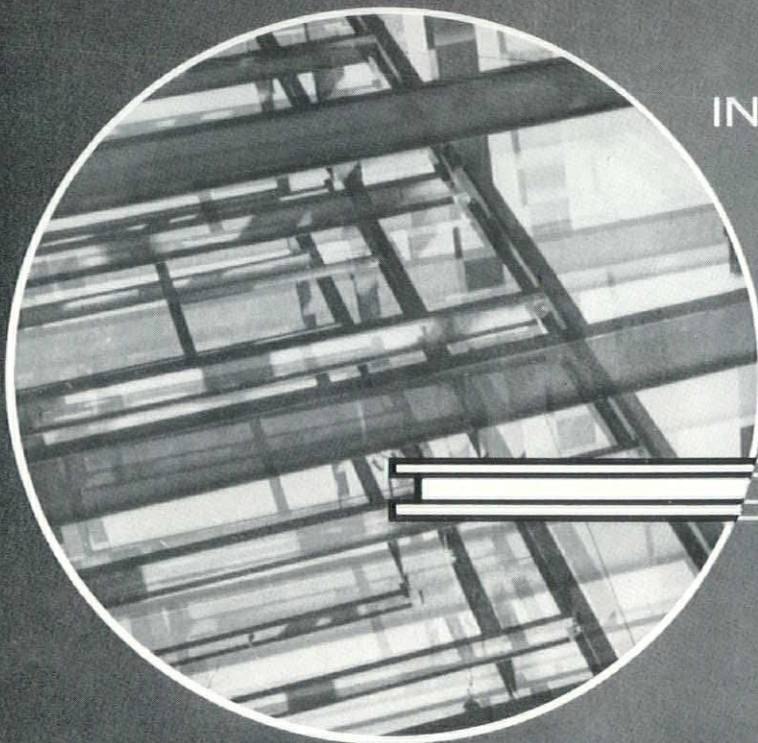
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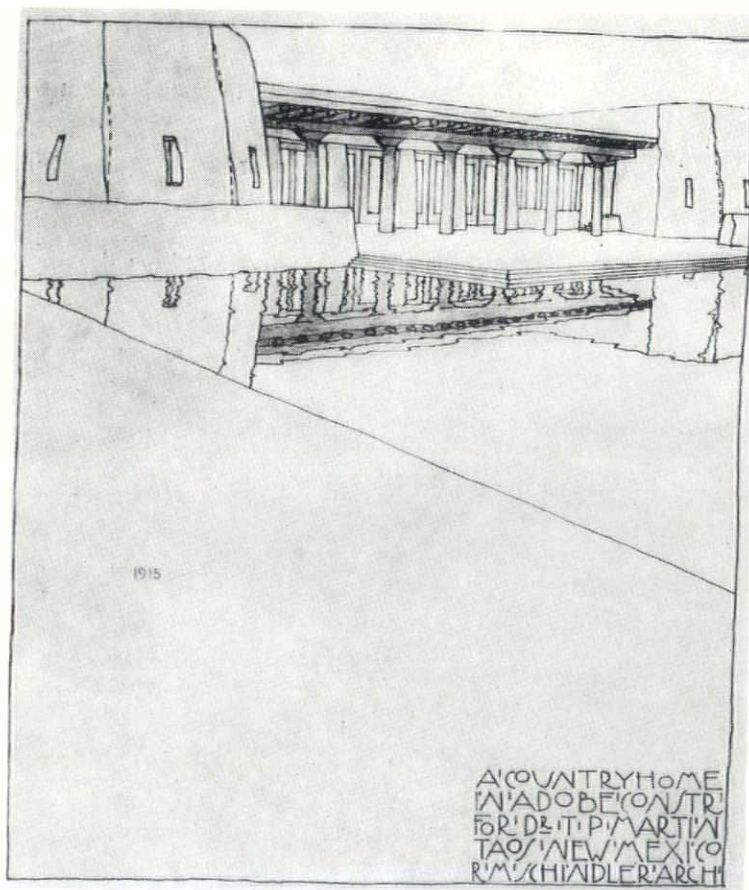
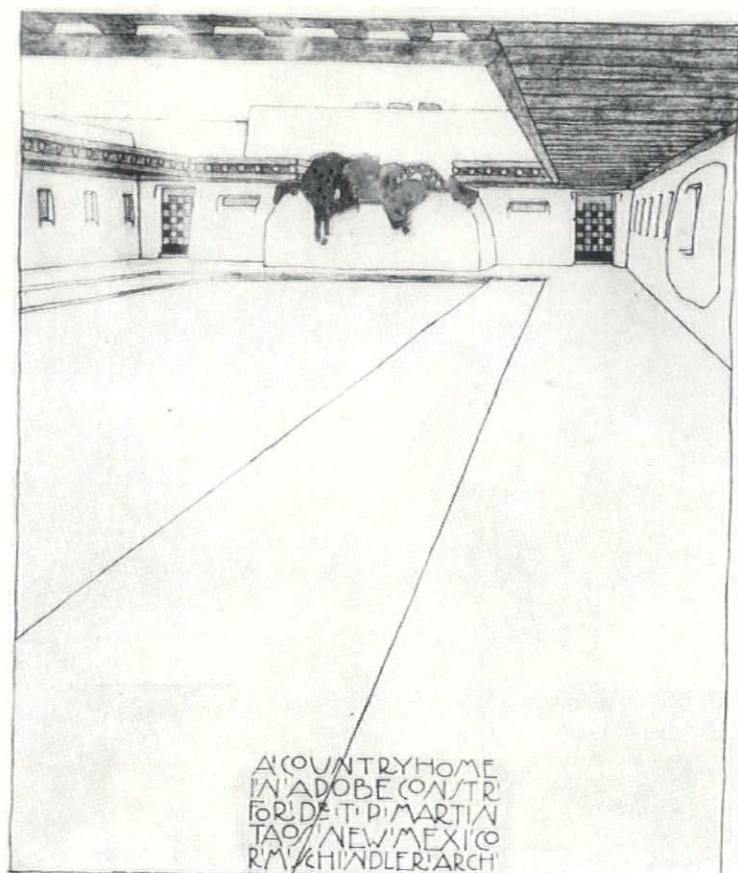
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to one side and the billiard room to the other, is a highly complex realization of Wright's open plan of the early 1900's. The large reflecting pool situated in front of the living room was another non-traditional feature which was also inspired by Wright's work. Only Schindler's design of the pool, partially surrounded by a low adobe wall, would have created a visual feeling similar to the way in which Islamic-Persian architects realized the architectural potential of water. Schindler's design for the Martin house was by no means a complete success. In it he attempted to blend together a sculptural approach to architecture (with which he was not fully in sympathy), with a more open volumetric concern with space as the major expressive element. As Schindler wrote in 1921 "The aim of all (past) architectural effort was to subjugate structural masses . . . the form was exclusively concerned for a plastic structural materials," whereas the prime concern of the contemporary architect was to concern himself with the " . . . forms of space." ¹ In the Martin house he ended up with a piece of sculpture situated in the landscape, which had very little to do with the space which he created within. It was really not until the later designs for his own house in Los Angeles (1922) and the plan for the Pueblo Ribera Apartments La Jolla (1923) that he fully absorbed the lessons which he had learned from the traditional architecture of New Mexico. In these two buildings space truly became the dominant theme, realized in part through surface forms which were certainly inspired by these older structures. They were sculptural, but not through the media of mass, but through a complex interlocking of horizontal and vertical planes.

—David Gebhard

¹ Notes from a lecture "About Architecture," written by Schindler in January, 1921.

For a discussion of Schindler's life and work see Esther McCoy's *Five California Architects*. New York, 1960, pp. 149-192.

The Martin house was published in the *Western Architect*, vol. 25, April, 1917; the plans for the house were shown at the 12th annual Chicago Architectural Club Exhibition in 1917.

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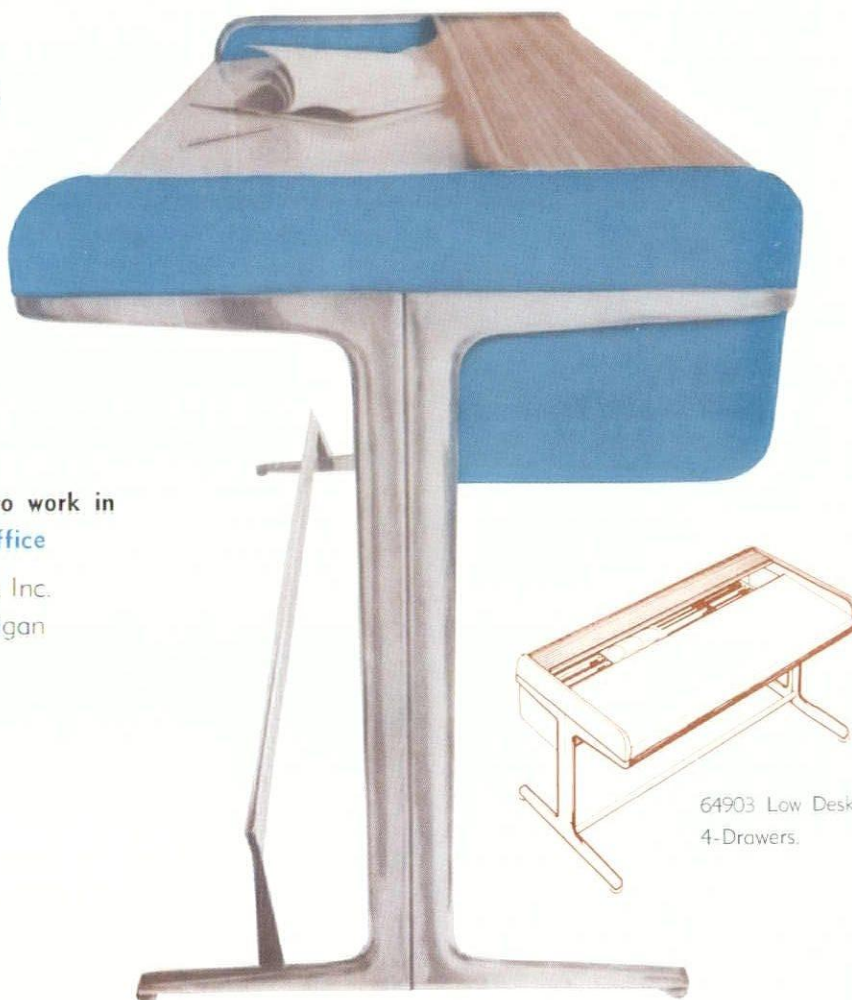
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A Carlsbad, New Mexico Home by Arthur A. Gorrell, A.I.A.

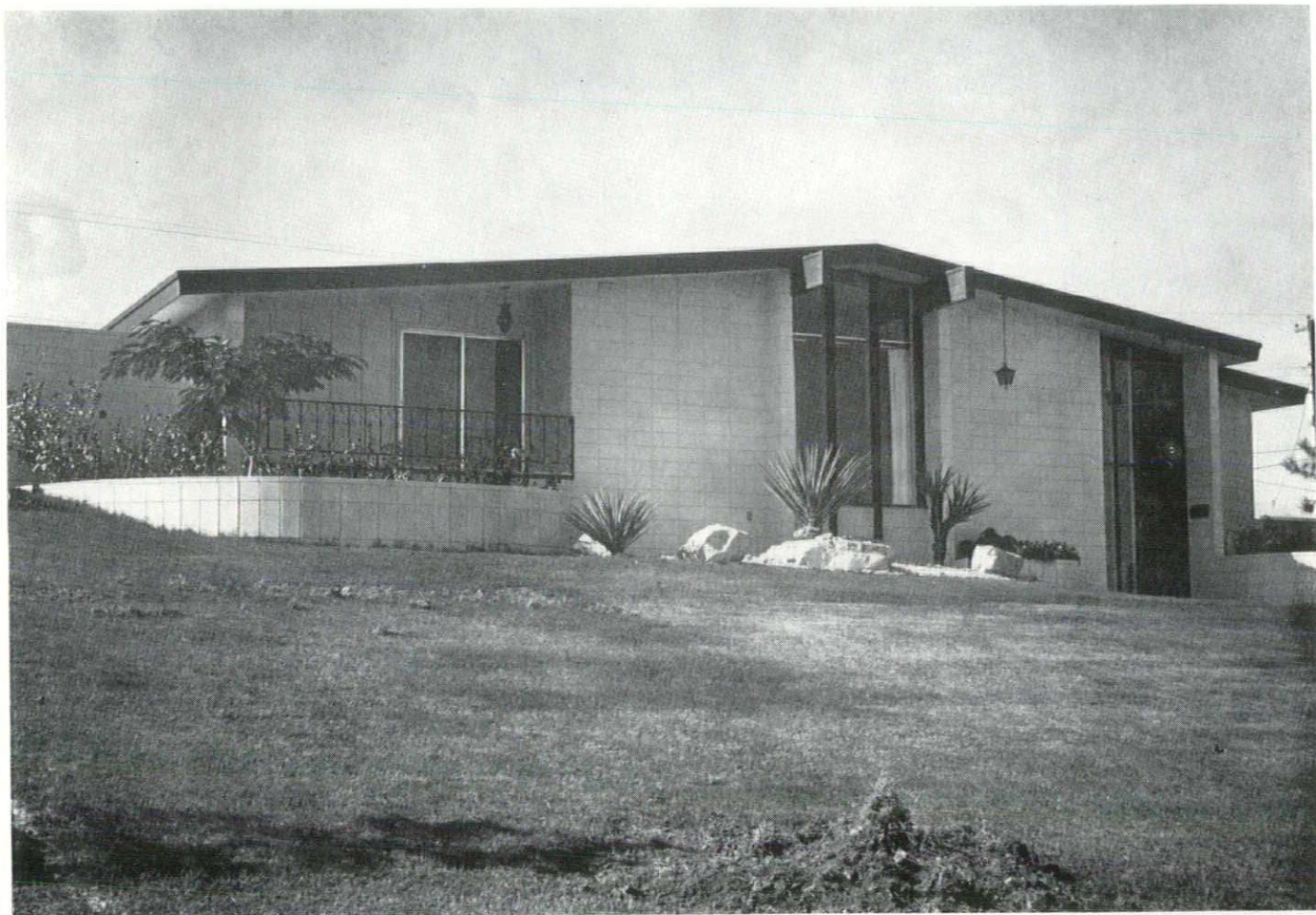
The Project: Design a large contemporary home with a Spanish architectural theme.

That was the assignment given Carlsbad architect Arthur A. Gorrell, AIA, whose completed project incorporates dramatic concepts that provide physical and aesthetic comfort to owner H. B. Aycock and his family.

The 2,200-sq. ft. home is situated on a sloping 90 x 130-ft. lot overlooking the Pecos River, at 1213 West Riverside Drive in Carlsbad.

Both because of topography and discreetly to "direct" traffic flow in the house, Gorrell planned the structure on four slightly varying levels. Guests enter at one level, step up to the living room, up again to the bedroom-family room level and down into the master bedroom.

Soft colors and openness abound throughout the home, built almost entirely of concrete products. Exterior and partition walls are of concrete masonry block, every wall is fully insulated with perlite to cushion noise and contribute to a feeling of muted luxury.



Use of glass was a challenge. To integrate the home's interior with landscaped exterior garden areas and patio, glass obviously was required. Yet its over-use would have blunted the Spanish architectural theme. Architect Gorrell resolved the issue by the tasteful use of large areas of grey-tinted solar glass at carefully selected points.

For color contrast, Gorrell conceived the use of a massive, hand-carved front door and matching overhead panel. He used colorful terrazzo tile in the family room and service areas and bordering the vertical face of the open mezzanine pathway overlooking the

living room. Decorative screen walls provide privacy and shadow relief for the exterior of the handsomely landscaped home.

Heating and air conditioning units are buried in the concrete floor, providing even temperature control and again lessening noise.

The three-bedroom, two-bath home was built for \$25,000. Cliff McCutcheon Construction Co. of Carlsbad was the contractor. Rose Gravel Co. supplied ready-mixed concrete, Carlsbad Block and Supply Co. the masonry block.

The hand-carved front door with matching overhead panel of the Aycock residence.



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A New Headquarters Building

The Philadelphia architectural firm of Mitchell/Giurgola Associates has been selected in a year-long nationwide competition to design a new headquarters building for The American Institute of Architects in Washington, D. C.

The Mitchell/Giurgola design concept blends contemporary architecture with the Georgian style of the historic Octagon House on the same site. It was picked from seven finalists in the competition originally including 221 submissions.

The AIA competition called for "a building of special architectural significance, establishing a symbol of the creative genius of our time, yet complimenting, protecting and preserving a cherished symbol of another time, the historic Octagon House."

The architects envision a five-story, red-brick structure featuring a semi-circular wall, with liberal use of glass, embracing the gardens and the Octagon House at the corner of New York Avenue and 18th Street. The structure will enclose approximately 50,000 square feet of usable floor space.

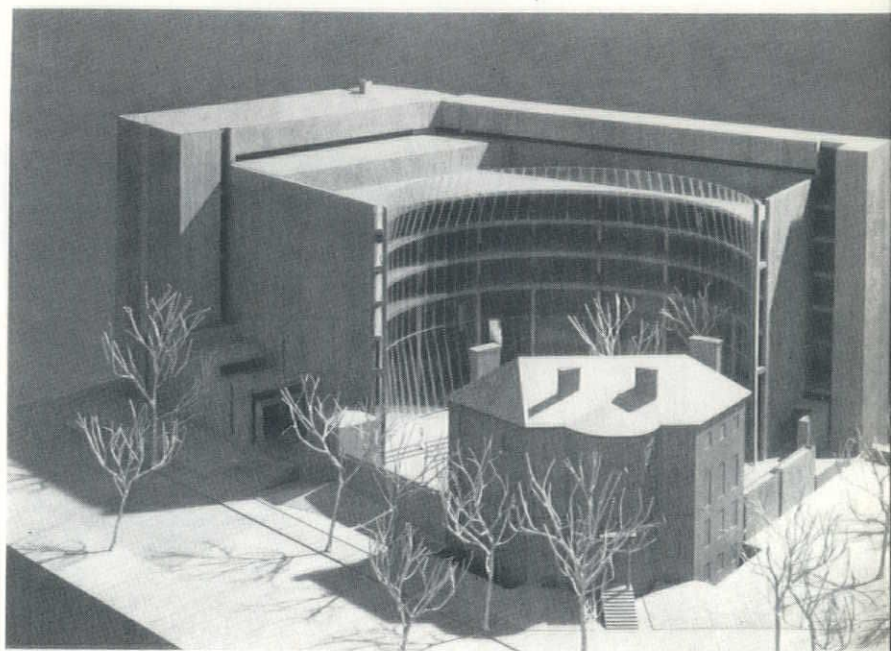
According to the architects, the "building order develops naturally from the condition of the site, oriented toward the gardens and facing the Octagon, a building form completed only by its presence. The garden is a quiet place, a meeting ground of the historically traditional and the contemporary."

The Octagon House, completed in 1800, 57 years before the formation of The American Institute of Architects, was purchased by the AIA in 1899. It was designated a Registered National Historic Landmark in 1961. Last month it followed the White House and the Capitol in a major list of "landmarks of great importance (which) must be preserved." That list was issued by the Joint Landmarks Committee of the National Capitol Planning Commission and the Commission of Fine Arts.

The new headquarters building will be erected at an estimated cost of \$1,450,000. An additional \$30,000 has been allocated for the use of sculpture or other fine arts.

The winning design features a ground-floor exhibition gallery, which the architects describe as "a significant area for communication between the public and the architect."

Jurists were architects Hugh Stubbins, FAIA, Cambridge, Mass., Edward Larrabee Barnes, AIA, New York City; J. Roy Carroll, Jr., FAIA, Philadelphia; O'Neil Ford, FAIA, San Antonio; and John Carl Warnecke, FAIA, San Francisco. A. Stanley McGaughan, AIA, Washington, D. C., was professional advisor.



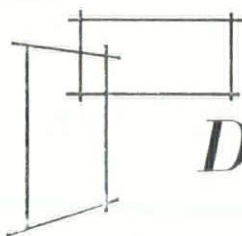
□ □ □ □

Bainbridge Bunting, co-editor of *New Mexico Architecture* has written a feature article in the December issue of *Art In America*. The article describes the "Henge" which was first published in the March-April issue of *NMA*. Bain is professor of history of art and architecture at the University of New Mexico and is currently serving as director of the Cambridge, Mass. Historical Architecture Survey. The survey is concerned with the historical significance, pertinent facts, and maintenance of historical sites. Professor Bunting will be returning to New Mexico this month upon publication of the survey report.

□ □ □ □

With the November-December issue we ended our sixth year as the official publication of the New Mexico Chapter, A.I.A. With this issue we become the official publication of the newly formed New Mexico Society of Architects.

The staff of this magazine would like to take this opportunity to publicly thank the many advertisers whose continued support has made the regular appearance of *NMA* possible. We hope that we will be able to deserve their support in the future, and we ask the architects who are responsible for specifying materials for their projects to keep these advertisers in mind as they develop their specifications. We would like to wish all of our readers a very Happy, Prosperous and Satisfying New Year!



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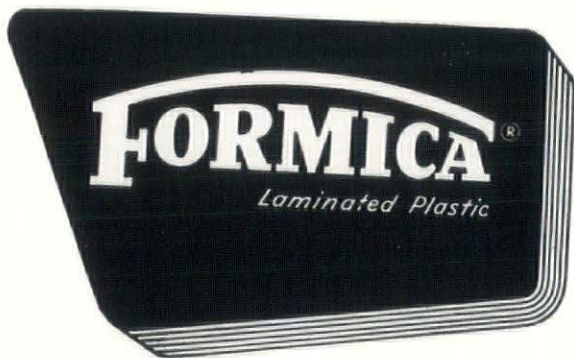
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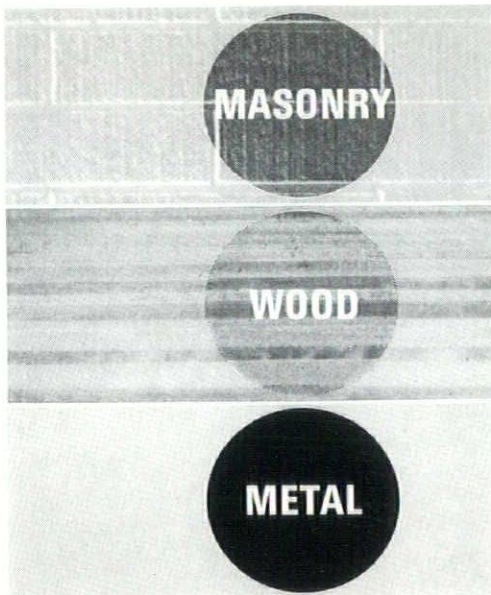
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CONTRIBUTOR TO THIS ISSUE

Dr. David Gebhard, a frequent contributor to the magazine, is Director of the Art Gallery, University of California, Santa Barbara. A trained architect as well as art historian, Dr. Gebhard has particular interest in American architecture of the early twentieth century. Formerly a member of the faculty at the University of New Mexico and later Director of the Roswell Museum and Art Center, Dr. Gebhard was for over a year the Editor of the *New Mexico Architect*. As editor, he instituted a series of articles in the magazine on historical aspects of New Mexican architecture.

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Published bi-monthly by the New Mexico Society of Architects American Institute of Architects, a non-profit organization, at 301-D Graceland Drive S.E., Albuquerque, New Mexico.

Editorial correspondence: All correspondence should be addressed to John P. Conron, P. O. Box 935, Santa Fe, New Mexico. No responsibility will be assumed by the editor or publishing organization for unsolicited contributions. Return postage should accompany all unsolicited manuscripts.

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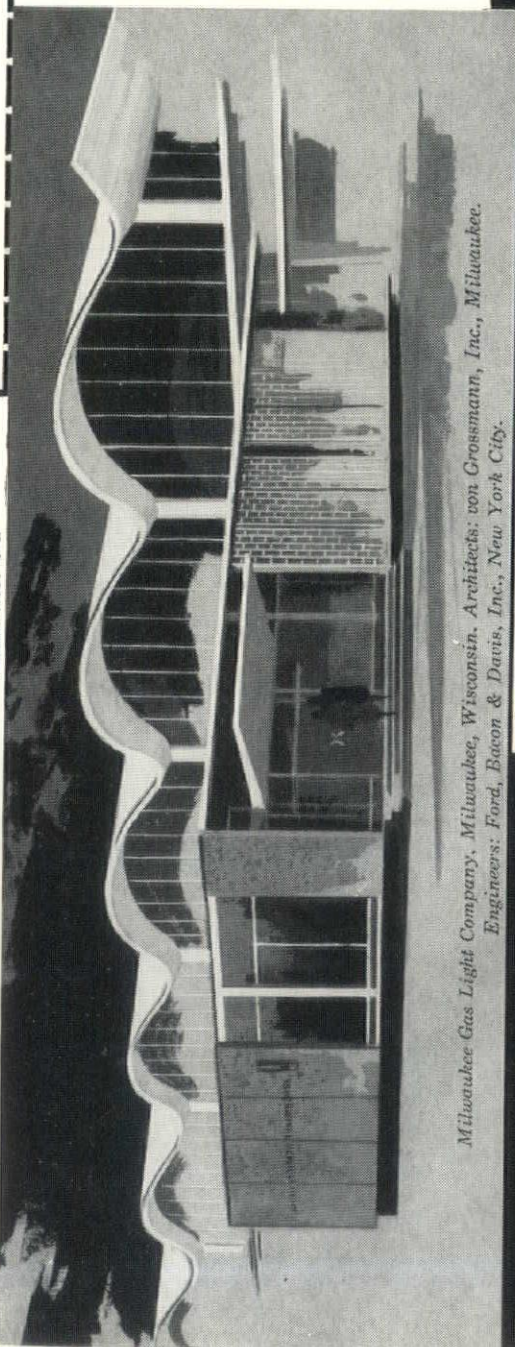
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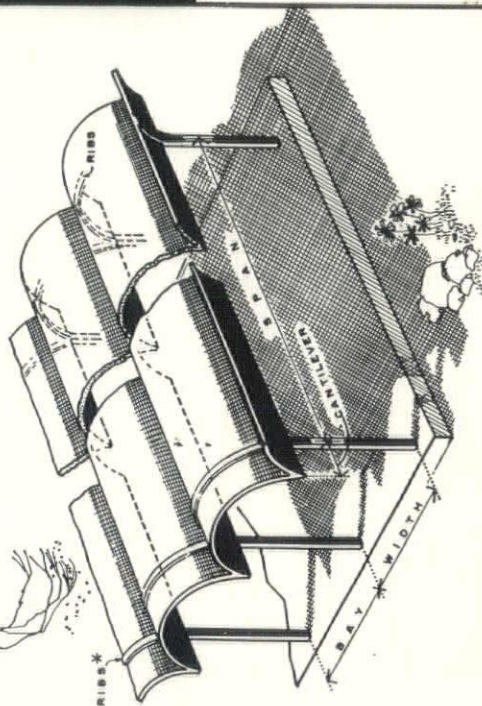
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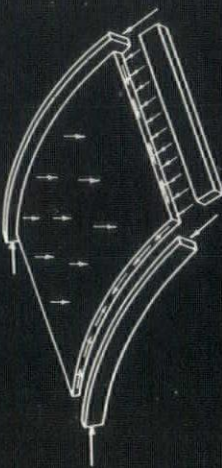
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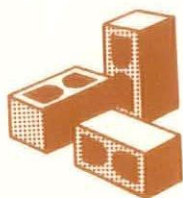
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